

TWO LEFT DYING IN HOSPITALS BY MEN WHO VANISH

William Arris, Restaurant Keeper, Stabbed in an Affray in Harlem.

HIS LUNG IS PIERCED.

John Fallon, Salesman, Refuses to Tell How He Was Shot.

An automobile drove to the J. Reed Wright Hospital in Harlem at 8 o'clock this morning and a man plainly in great pain was helped to the reception room by another who said:

"This is William Brown of Yonkers. He was stabbed in a fight at Broadway and Forty-second street. I was going along there in my car and took him in. I did not know he was badly hurt until just now. He said he was lying up on the west side, and I was taking him toward his home."

While surgeons were examining the patient the other man stepped out, got in his car and vanished. "Brown" was put on the operating table, and before an anesthetic was administered was asked his name and address. He said he was William Arris, proprietor of the Faber Van Courtlandt Restaurant, at Broadway and Two Hundred and Forty-second street.

He said he had been stabbed by a man he did not know at "some place in East One Hundred and Twenty-fifth street."

The operation on his wound, a deep stab under the right armpit, penetrating the lung, was postponed until Detective Thompson and Hawkins could be called from the West One Hundred and Twenty-fifth street station. Arris was more frank with them. He said the quarrel in which he was hurt had occurred near No. 315 West One Hundred and Twenty-fifth street.

With the information gained from him, the detectives, after an hour's search, arrested James H. Alonso, of No. 30 Willow street, a clerk. He said he did not know Arris and had been in no fight, but the detectives said they would ask that he be held in Harlem Court to-day to await the outcome of Arris's wound.

REFUSES TO TELL HOW HE WAS SHOT.

A man who said he was Benjamin Schiff, of No. 23 West Broadway, drove into Bellevue Hospital yard at 2 o'clock this morning with a man who was only partly conscious. He said he did not know the name of his companion, but that he had been hurt in a shooting affray in Second avenue, near Houston street.

While the surgeons were stripping off the man's clothes Schiff slipped out "to get a little air" and did not come back. Detective Ramsberg was called from the Fifth street station. When he arrived the wounded man, who had been shot through the abdomen, was conscious.

"You are going to die," said Ramsberg; "so you better tell me all you know about who shot you."

"What is it to you if I die?" said the man. "My name is John Fallon, I am a salesman and I live at No. 33 East one hundred and twenty-fifth street, and that's all they'll get from me whether I am dying or not." He would answer no more questions.

MRS. DODGE GUILTY OF KILLING MAN IN MYSTERIOUS CASE

Rich Vermont Woman Shows
No Emotion When Verdict of
Manslaughter Is Returned.

QUILDHALL, Vt., May 13.—Hardly a trace of emotion crossed the face of Mrs. Florence M. Dodge, the wealthy woman of Lunenburg, when in the Essex County Court House here to-day she heard from the lips of the foreman of the jury that she had been found guilty of manslaughter in connection with the death of William Heath, a painter of Dalton, N. H., who was shot on Sept. 17 last while at work in Mrs. Dodge's home at Lunenburg.

Attired in black, Mrs. Dodge stood impassive as the verdict was returned. Then she sank back in her seat between her daughter, Mrs. Ida Bell, who has been her constant companion during the trial, and one of her attorneys, Harry Blodgett.

The imposing sentence in the case was deferred until next Monday in order to allow Mrs. Dodge's counsel to study the exceptions noted by them during the two weeks that the trial has been in progress. Mrs. Dodge, in the meantime, was remarked in the custody of the sheriff.

Mrs. Dodge, who is the widow of J. Marshall Dodge of Lunenburg, late High Sheriff of Essex County, was put on trial on May 1. The shooting of Heath was mysterious, and the evidence was entirely circumstantial. No one except Mrs. Dodge and Heath were in the house when the killing occurred, and no motive for the tragedy was set forth by the State.

Manager Brady Hoots at Hoodoos, But Keeps Stray Cat in Playhouse

Winged by a Falling Wing,
He Still Didn't Believe
an Actor's False Mus-
tache Had Brought
Calamity on Play.

If a Play Gets in the Air
Nothing Can Stop It,
He Says—Belasco the
Only Superstitious
Manager Now.

BY CHARLES DARTON

"The Charlie Richman's mustache!"

That's what the pale and quaking actors said on the night of the opening performance of "The Lights of London" at the Lyric Theatre when one thing after another went wrong. They huddled together behind the scenes, with the one word "hoodoo" trembling on their lips. It was bad enough to have the curtain go up on the all-star cast of stage carpenters before they had finished getting the scene, but it was worse to have a "wing" go up with an acquiescent "drop" and then crash down upon Manager W. A. Brady, leaving him with only one arm to wave at his small but select mob. William Conway caught himself saying, "It's a bit, Bill, it's a bit, Bill!"

Brook Blinn hid behind his stage whiskers. "Tom" Wise couldn't see a ghost of a smile. Then all three suddenly gazed in horror at the carefully polished villain and in one voice cried: "It's Charlie Richman's mustache!"

It was only a little thing, and false at that—as false as the villain's heart itself—but it loomed large and terrible as a hoodoo. There was no mistaking it. Calamity hung upon every hair, disaster danced at its ends. Since that awful night the terror-spreading mustache has been not only trimmed, and this no doubt explains the great success of the play. Once you trim a hoodoo, there is nothing to fear. The actors have regained their courage, and Mr. Brady is brave enough to say for publication on this thirteenth day of a month that is by no means to be depended upon:

"I don't believe in hoodoos."

He isn't Superstitious.

Mr. Brady said this with a steady voice and without knocking on wood. "If a play gets in the air, nothing can stop it," he asserted.

"Nothing can hoodoo it. And anyway I'm not superstitious. When that 'wing' winged me on the opening night of 'The Lights of London' and accidents began piling up, I never for a moment thought that the play was hoodooed. It was easy enough to find an explanation for everything that happened. That jump in the murder scene, for example, didn't go out for the simple reason that the electrician wasn't at his post. Modern methods were fighting ancient melodrama, that's all. Although every big production of this sort twenty years ago was marked by mishaps, the men in charge of the lights, the carpenters and the stage hands were more capable than those of to-day because of the manifold changes of bit that were made. Rapid still carries a lot of those old timers with him, and that's why he hasn't any mechanical troubles to worry about. This plan is as old-fashioned as the hoodoo idea. The only difference between them is that it still prevails while the hoodoo doesn't."

"Theatrical managers are no longer superstitious?"

Had a List of Hoodoos.

"No, not as a rule," answered Mr. Brady. "Twenty years ago they had a recognized list of hoodoo-actors who had happened to bring bad luck because the plays in which they appeared had succeeded to prove failures. On this list were the names of a dozen excellent players, men and women, and some of them are walking Broadway to-day. J. B. Stubby was considered the prize hoodoo. He couldn't approach a manager without giving him a chill. Sometimes it was the manager himself who became known as a hoodoo. Frederick W. Hart, who dropped dead as he was walking along Broadway with me the other day, was considered a hoodoo after his luck as a San Francisco manager changed. But he came to me and finally lived it down. David Belasco is the only New York manager who retains all the old superstitions of the stage."

To believe this you have only to see Mr. Belasco walk around a pin. He will not come to the point if he sees it, but steer a wide course and manage to get on the safe side. His superstition carried him so far after the opening performance of one of his plays that when he found his supper party in celebration of the occasion to number thirteen he sent out for a messenger boy and gave him a seat at the table. The boy was a success, and so was the play.

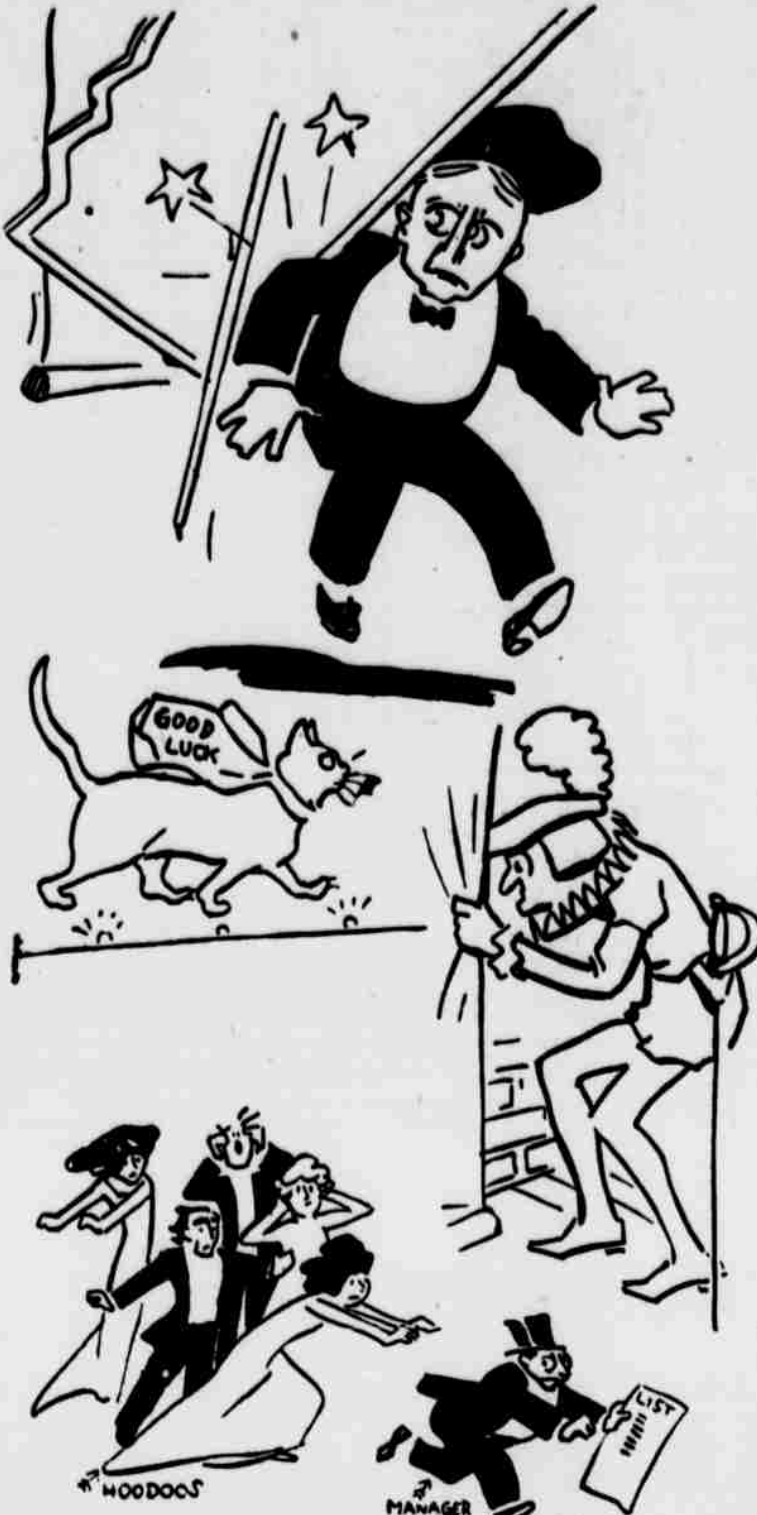
Paid his First Impressions.

"Charles Frohman is not at all superstitious," added Mr. Brady. "He believes in himself, not in hoodoos, and has absolute faith in his first impressions. Mr. Belasco never allows the 'tag' of a piece to be spoken by an actor at rehearsals, but even this old superstition is rapidly dying out among managers. At one time nearly all of them believed an actor could hoodoo a play by pulling aside the curtain on an opening night and peering out at the audience. This was considered fatal. Edwin Booth was always superstitious about the way he dressed a part, and all the famous actors and actresses of his day were chock full of superstitions. A cat that strays into a theatre is always supposed to bring good luck. Just before I opened the Playhouse a cat was discovered in the place and one of the men started to put it out. But I stopped him, sent him out for a bottle of milk and—well, the cat's there still and she'll stay there for the rest of her days."

"That you are superstitious after all," I argued.

"No, I'm not," maintained Mr. Brady. "I'm superstitious against superstition—see?"

No, I don't do you?



"The Clouds" to Be Produced at the Bijou

"THE CLOUDS," a modern drama by Jaroslav Kvapil, a Bohemian playwright, will be produced by Julius Hopp at the Bijou Theatre on Monday night. The scene is laid in a Bohemian village at the paragon of the priest. The characters include a priest, his sister, a young theological student, a village doctor and Maya, an actress, who is the central figure of the story. Maya visits the village and meets the theological student, who was one of her playmates in childhood. She brings with her the atmosphere of modern life and, face to face with primitive conditions and people hide-bound by church conventions is forced to acknowledge the impossibility of the student out of his own surroundings into the world in which she lives and toward which he aspires when in her presence. In the cast will be Sara Bala, John Maurice Sullivan, Harry L. Fraser, L. Rogers Lytton and Laura Linden.

The Cork Bay stock company, at the Grand Opera House, will present "Zana," with Minna Phillips in the title role.

At the Academy of Music the stock company will be seen in "The Great Divide."

The Robert T. Haines stock company, at the West End Theatre, will appear in "Strongheart," Mr. Haines playing the title role.

"Follies of New York and Paris" will be seen at the Columbia Theatre.

"The Parisian Widows" come to the Murray Hill Theatre.

"The Trocadero Burlesquers" will be at the Olympia.

VAUDEVILLE ATTRACTIONS.

At Hammerstein's will be Amelia Bingham in "Big Moments From Great Plays," Kate Elmer and Sam Williams, the Jack Wilson Trio, Ray Cox, Wilfred Clarke and company, the Avon Comedy Four, Nana, Conroy and Lemaire, Kallner and Brown, Mack and Orin and others.

"Old Times' Week" at the Fifth Avenue Theatre will be marked by the appearance of Maggie Cline, Mrs. Annie Yeaman, Lottie Gilson, Fox and Ward, Ward and Curran, Tom Nawn in "A Touch of Nature," Mr. and Mrs. Harry Thorne and Rooney and Bent.

The Colonial will have the Four Mortons, Valerie Bergere in "Judgment," Eugene and Willie Howard, the Rigoletto Troupe, Willette Whitaker, the Temple Quartette, Courtney Sisters and Rice, Scully and Scott.

Irene Franklin will head the bill at the Alhambra, where others will be Ryan and Richfield in "Mac Haggerty."



Maurice Nitke Gives a Concert At Cooper Union

Charlotte Lund, Mildred Potter, Hans Kronold and Other Artists Assist the Violinist in an Entertainment Managed by Himself.

BY SYLVESTER RAWLING.

MAURICE NITKE, the violinist, gave a personally conducted concert at Cooper Union last night that was admirable save for two things—it began half an hour late and it overran half an hour with good measure. The large and enthusiastic audience took exception to neither of these faults; in fact, it was greedily calling for more when even Mr. Nitke's good nature was exhausted, and bows of acknowledgment, repeated again and again, were all that he would vouchsafe for his last number. The care of management, arduous as they were, did not detract from his artistic ability. He played with skill and power and charm almost a dozen numbers from first to last, among them, with William J. Falk at the piano, Grieg's sonata in G minor.

Mr. Nitke was assisted by several artists. Hans Kronold, the cellist, in his best form, was heard in compositions by Bruch, Bocherini, Paganini and Liszt; Charlotte Lund, whose lovely soprano voice was disclosed to us first some months ago at a benefit concert for Mr. Nitke, sang an aria from Massenet's "Le Cid" and Gounod's "Ave Maria," with harp and violin accompaniment by Lella De Grandmont and Mr. Nitke, in a manner most effective; Mildred Potter, contralto, gave fine expression to the familiar aria from Saint-Saens' "Samson and Delilah," and Yvonne Koniger played a piano solo in addition to dividing the accompaniments with Mr. Falk.

Showing signs of tiredness, but smiling as he wiped his brow after the concert was over, Mr. Nitke protested to the writer that the combination of manager and principal performer was a bit hard.

SEASON OF GRAND OPERA

AT THE PEOPLE'S THEATRE.

Plans are complete for the season of Italian and French grand opera at the People's Theatre, which is to begin a week from Monday night, when "Aida" will be presented. The other operas for the opening week will be "Faust," "Cavalleria," "Pagliacci," "Trovatore" and "Traviata." Among the artists engaged are Charlotte Lund, an American soprano, pupil of Jean de Reszke, who has sung throughout Europe and made an excellent impression here in concert; Diavetta Alvina, a leading soprano from Berlin; Alice Gentile, contralto, formerly of La Scala, Milan; Giuseppe Zera, baritone, and Giovanni Gravina, and Natale Cervi, basses. Louis Zera, formerly with Mr. Hammerstein, is the manager, and his son, Joseph Zera, who conducted "Hans the Flute Player," and was Mr. Hammerstein's chorus master, will be the conductor. There will be performance every evening and Saturday matinees. On Sunday evenings there will be operatic concerts.

The annual three-day Music Festival at Paterson, N. J., takes place in the Fifth Regiment Armory on Thursday and Friday evenings and Saturday afternoon of next week. Among the singers engaged are Marie Rappold, Alma Gluck, Louise Homer, Karl Jon, Herbert Witherspoon and Allen Harkley of the Metropolitan Opera Company, and Daniel Boddos, Frederick Gunster, Frederick Weld and William Worthington. Mischa Elman, the brilliant young violinist, will appear on Friday night at the Saturday matinee. The Manhattan Ladies' Quartet will present Smart's cantata, "King Rene's Daughter." The Young People's Orchestra and the Young People's Choral Union will take part. The opening number on Thursday evening will be Weber's "Jubel" overture, in which the audience is asked to rise, with the chorus and sing "America."

The Wage Earners' Theatre League is to have a concert in Carnegie Hall at 8 o'clock.

"Healthgrams"

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TWO PRINCIPAL SINGERS IN NEW OPERA COMPANY



week from to-morrow evening, at which David Bispham will be the principal artist. His selections will include the setting by Walter Damrosch of Kipling's famous poem "Danny Deever" and the recitation of Longfellow's "King Robert of Sicily" to the music of Rosseter G. Cole. Assisting artists will be Leo Ornstein, Maurice Nitke and Max Dolin.

An orchestra of seventy-five men, recruited from the Philharmonic and Metropolitan Orchestras, under the direction of Giovanni E. Contorno, is to give concerts at popular prices every night after the middle of June in the Twenty-second Regiment armory. The programmes will include classic works and the best popular music. There will be vocal and instrumental soloists, and occasional nights will be set aside for

singing societies, quartettes and glee clubs. Among the patrons are Mayor Gaynor and Gen. Horatio C. King.

Representatives of Music School Settlements in Brooklyn, Boston, Philadelphia and Albany have accepted the invitation of the New York parent school to a conference at No. 15 East Third street a week from to-morrow, to begin at 10:30 A. M. The New York school has 800 pupils.

Bach's "Passion According to St. John" will be sung at the Church of the Ascension to-morrow evening at a quarter before 8 o'clock. The soloists will be Miss Laura Combs, soprano; Mrs. John M. Flieger, contralto; Alphonse Grien, baritone; Frederic Martin, bass. Richard Henry Warren will conduct.

OFFERED A RIG CHEAP.

So Two Young Men Are Locked Up by Leonia Police.

Two men in a wagon stopped in Leonia, N. J., before daylight to-day and offered to sell the rig, easily worth \$150, for \$15. A night watchman arrested them on suspicion.

The wagon bears the name of M. Musler, butter and egg market, No. 342 Second street, Jersey City. One of the men said he was Sam Sminello of Guttenberg and the other said he was Baptiste McCourt of Jersey City. They are about twenty-one years old, and said they wanted to raise money enough to start West.

Sminello claimed to own the rig, but they are held until the authorities can make an investigation.



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